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AN EXHIBITION OF

Watercolours

AND

Drawings

BY

John Harden

THE ARTS COUNCIL

1951

FOREWORD

JOHN HARDEN was admittedly an amateur draughtsman but these drawings have been deemed worthy of exhibition for their interest as a social document and for the links they make between the artist and certain celebrities of the period, notably the painter John Constable.

The Arts Council is grateful to the owners of the drawings for their loans, to the artist's great-grand-daughter, especially to Miss Beryl Clay, for her work in selecting drawings and writing an introduction; and also to Mr. H. W. Maxwell of the Bristol City Art Gallery for his valuable help in organising the exhibition.

PHILIP JAMES

JOHN HARDEN

GENTLEMAN—PAINTER IN WATER COLOUR

(1772—1847)

IT SEEMS HARDLY POSSIBLE that there should be in existence a set of drawings of high quality, by an artist whose name is almost entirely unknown. This surprising occurrence is due to the fact that the collection has remained for over a century, loved and guarded by descendants, who treasured them as revealing the intimate life of their forbears. The drawings, placed in albums, were shown from time to time to a few privileged friends. Until a hundred examples were shown in the National Gallery of Scotland in Edinburgh in 1939, there has been no thought that the work merited a wider public.

The majority of the drawings are small, being made in sketch-books usually measuring only 6×9 in. They show a trained intellect, a depth of imagination and a sure touch. Harden often finished his work on the spot without an alteration, but occasionally he drew a faint outline, which he filled in rapidly at home before the vision faded. He loved to draw landscape, as well as little conversation-pieces. These drawings are complete in themselves, and were not studies for an easel picture.

Harden was by birth an Irishman. Born in 1772, he was still a child when he lost his father, Samuel Harden (of Borrisoleigh, Co. Tipperary). John was brought up by his mother, Jane, daughter of Joseph Webster (of Crea, King's County). He remained in Ireland during the period before the Revolt of 1798 and the Legislative Union of 1801. As an independent young landowner, Harden followed the leisurely habit of the cultured men of the day. He made journeys on horseback or in

a gig, alone, or with friends, drawing from nature. His wanderings included:—

1795	Wales and England, with a long visit to London.
1797	Ireland.
1798	English Lakes.
1799	England. In the Isle of Wight, his occupation led to his arrest as a spy. (The book which caused the arrest is still extant.)
1802	English Lakes and Scotland.
1809–10	Scotland. (For eighteen months he lived in Edinburgh, drawing and doing literary work, as Editor of the *Caledonian Mercury*.)
1812	Ireland and Isle of Man.
1829–30	Rome and the Continent.
1840	Paris.

In 1803 John Harden married Jessy Allan, daughter of a popular Edinburgh banker, Robert Allan (No. 17). Jessy was herself a painter (No. 13). After their marriage John and Jessy settled at Brathay Hall on Windermere.

The society round the lake was gay, simple and friendly and a warm welcome was given to the Hardens. Their nearest neighbours at Old Brathay were Charles and Sophia Lloyd. In Jessy's Journal we read of constant visits between the two houses and of Sophia driving with Jessy, accompanied by Lloyd and Harden on horseback. In 1804 Jessy writes: 'Mr. and Mrs. Lloyd drank tea with us, and Mr. Lloyd read a manuscript composed by Mr. Coleridge. I never heard any play I liked better, but Sheridan (who desired it might be written) said it was too sentimental, and not full enough of effect for the stage, so poor Coleridge lost his nine months labour according to the usage poets often meet with. Mr. Lloyd did it great justice in the reading too'. Harden's drawing (No. 7) seems to follow out De Quincey's vivid description of the Lloyds (*Autobiography: Lake Reminiscences*. Works, vol. 2).

Though rowing on the lake is often mentioned and John and Jessy and their friends take with them flute, music-book and fishing-tackle, their favourite occupation is sketching.

In 1802 John discovers that he can colour 'on the spot'. Hitherto he has only drawn from nature in pen and wash (monochrome). In September, 1804, Jessy writes: 'Today we had a drawing-match in the morning, but I find I am a very lame hand at it indeed, and must change my method of measuring, for John finishes a sketch before I get mine well begun, and does it all with the eye'.

The Hardens loved to share their happiness with others, and their hospitality is mentioned in contemporary records. Mrs. Fletcher of Edinburgh writes in her *Autobiography* of the year 1806 of 'the Harden family at Brathay Hall on Windermere side, whose kind intimacy we have all inherited. Mr. Harden, a true lover of nature, and well accomplished as an amateur artist, was attractive to neighbours of all ranks and ages from the genuine and genial kindness of his nature'. Again, in the *Memoir* of Professor Wilson of Edinburgh we read how he walked from his home on Windermere past Brathay. 'There, on his way for a midnight ramble, did he often gain admittance, and for some time hold converse with his friend, before taking his solitary way to the mountains'.

Hartley Coleridge (No. 14) and his brother when at school at Ambleside lodged close by at Clappersgate. Hartley (in his essay *Ignoramus and the Fine Arts* (No. 3)) paints a delightful picture of a winter evening, when he was shown a portfolio of original Hogarths 'by his friend John Harden, who, had he not been too happy to wish for greatness, would himself have been a great painter . . . .'

The Lakes were a fashionable tour at that time and many guests found their way to the Hardens during the summer months. On 30th June, 1804, they were surprised by a sudden visit from Raeburn and his son, on their way home from

Harrogate. Jessy remarks: 'Raeburn is a most respectable man, and it is pleasant to see him and his son gigging it together so sociably . . . .'

In September, 1806, the house party included Worgan, from across the lake, bringing his guest, John Constable, Gardner and Richard Shannon. John and Jessy record Constable's visit (No. 6). Amongst other things she says: 'Monday, Sept. 8th—Mr. Constable who came with Richard from Worgan's went out with John and him to sketch. He is the keenest at that employment I ever saw, and makes a very good hand of it . . . . He is a genteel handsome youth'. On 10th September, she tells of a music party when eighteen guests were present. That evening Constable made a pencil drawing (now in the British Museum) of a group round the harpsichord. Harden also drew the same with one additional figure (No. 5). Constable returned from Borrowdale to Brathay and again stayed a few days. (These visits have been described in *Country Life*, 16th April, 1938.)

Later, Constable calling upon Farington gave some impressions of the circle. The *Diary* runs: 'Constable called—At Brathay lived Lloyd . . . . a poet of some merit, of rather desponding mind. He said of Harden who lives near him, whose spirits were high, "that he was made of Whip Syllabub and Spruce Beer".'

On 11th August, 1807, Jessy writes: 'We had a visit on Sunday from two artists introduced by (H. W.) Williams—Reinagle and Havell—we all walked to Skelwith and round by the Bridge . . . .' 22nd August: 'We accompanied the gentlemen to Loughrigg Tarn, about 3 miles from here, where we took a sod-dinner, and all who could draw and paint did so, we were extremely well amused. Reinagle and Havell are very clever at both'.

Farington in his *Diary* mentions a talk with Constable about Brathay, and in September, 1808, Jessy mentions that Farington

and his nephew dined there: 'he is an old and eminent artist John knew years ago in Bath, and seems a very pleasant man . . . .'

As the years passed John and Jessy's five children, three sons and two daughters, grow up; they are sometimes mentioned in Dorothy Wordsworth's letters. Love for Dorothy had made the intimacy between the two families gradually deepen. Dorothy writes in 1823 to E. Quillinan: 'John and William are out on their ponies with the three young Hardens—a gallant cavalcade'.

When Brathay Hall was sold, the family decided to make the Grand Tour. They started in June, 1829, and made their way in carriages along the Rhine, and through Switzerland and Northern Italy to Rome (Nos. 45, 47–50). At Rome they took a house in Via Vittoria and were surrounded by friends. H. Crabb Robinson, the diarist, a frequent visitor, wrote on 10th March, 1830: 'On the road I fell in with an agreeable family who I learnt to be from Westmoreland. And hearing they were intimate with the Wordsworths, I introduced myself to them. And once a week at least I have taken tea with the Hardings—not people of literature or acquirements, but they form a model for our English gentry. The girls handsome and lively, the mother full of plain sense, and the father well-bred and hospitable'. (It is a pity that the name Harden was thus recorded as 'Harding' by Robinson, Wilson and Derwent Coleridge.)

On 16th April, 1830, Jane mentions: 'My father was happy to meet an old friend in Mr. Uwins, the artist, who had formerly given him a portrait of Jessy; a most agreeable man who draws beautifully'. In the *Memoir of Thomas Uwins, R.A.* (by Mrs. Sarah Uwins) the following letter is quoted: 'Naples, 7th May, 1830. Dear Severn—What a shoal of amateur artists we have got here . . . . I am old enough to remember when Mr. Swinburne and Sir George Beaumont were the only gentlemen who condescended to take a brush in hand, but now

gentlemen painters rise up at every step and go nigh to push us off our stools. Here is my old friend Harden of Brathay, whose good taste and genuine feeling enable him to do beautiful things without parade or pretension'.

After a few blissful days on the island of Ischia (No. 46), in the Bay of Naples, at the end of May the Hardens travelled by steam-packet boat to Leghorn (No. 51) and Genoa where the Journal suddenly ceases. The sketches show that they made their way over the Pyrenees to Pau (Nos. 18, 52, 53), where Jessy's sister, Agnes Ranken, owned a villa. On the way home from Bordeaux in September, the party fell in with that of Tennyson and Hallam on board the steamship *Leeds*. Harden's drawing (No. 11) is unique in that it shows Tennyson and Hallam together.

On their return to England, the Hardens made their home at Field Head, Hawkshead, about four miles from Brathay, and their friends visited them there. Crabb Robinson's correspondence with the Wordsworths mentions them frequently. In 1836 Jessy Harden became seriously ill: in a letter, Dora Wordsworth mentions Jessy's fortitude in her last days. Frequent visits were also exchanged between Dr. Arnold and John Harden. Crabb Robinson walks from Rydal to 'Mr. Harden's—"that good old man with the sunny face" as Wordsworth happily characterizes him. His beautiful daughter Jessie is a charming creature. Miss Arnold was there. I read Carlyle aloud to the family. I slept at Field Head'. Again he writes: 'Left my excellent friends after a visit of pleasure more abundant than any I can recollect'.

Later, John Harden moved to Miller Bridge, Ambleside. His daughter Jessie married the Reverend John Clay, Vicar of Stapenhill, Derbyshire. (Sketches made at Stapenhill are now being exhibited at Burton-upon-Trent). Harden visited Carshalton and Brighton (Nos. 41–44) in 1844. In this year Mrs. Wordsworth writes: 'Mr. Harden is as gay as ever.'

In 1847 John Harden died at Miller Bridge. It was Jessie Clay —living to the age of 94—who treasured her father's memory and his work. Knowing her, in the setting of this loved home —her descendants using the furniture depicted in these family scenes—the past was a reality to them from their youth up, as familiar as their own daily life.

The great-grandchildren of John Harden wish to express their appreciation of the interest and enterprise shown by the Director and Curator of Art of the City Art Gallery, Bristol in offering to show these drawings.

They also desire to thank the Arts Council of Great Britain for so readily sponsoring this tour.

It is a happy occurrence that the Exhibition should have been made possible at a time when Britain and her guests from Overseas are making a study of British character and life.

BERYL CLAY

COLLECTIONS REPRESENTED

I. THE LATE CANON ROBERT QUIRK 17, 18, 19, 27, 41, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53.

II. MISS JESSIE HARDEN 54.

III. MISS LILIAN MATHER 1, 13, 20, 28, 29, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40.

IV. ARUNDEL S. CLAY, ESQ. 2, 3, 5, 6, 7, 8, 9, 10, 11, 12, 14, 15, 16, 21, 22, 23, 25, 26, 30, 42.

V. ROTHA MARY CLAY 4.

VI. ANONYMOUS 24.

CATALOGUE

1. MINIATURE OF JOHN HARDEN

   Copied in 1804 by Denis B. Murphy after John Comerford, miniature painter (1773, died in Dublin about 1835).
   D. B. Murphy painted and fired enamels, and executed a series after Sir Peter Lely for the Princess Charlotte. Exhibited as enamel painter at the Royal Academy, 1800–1827. Died in London, 1842.

2. PORTRAIT OF JOHN HARDEN (SELF PORTRAIT?)

   Pencil. Size: $3\frac{5}{8} \times 3\frac{1}{4}$ in.

3. MUSIC PARTY AT BRATHAY WITH MR. WORGAN AT THE PIANO

   Constable's back towards onlooker. Same incident sketched by Constable (as shown in John Constable Exhibition, Victoria and Albert Museum, London, February, 1946).
   Dated Sept. 1806.
   Pen drawing. Size: $4\frac{7}{8} \times 7$ in.

4. FAMILY GROUP AT BRATHAY

   Jessy Harden, John William, and Jessie, afterwards Mrs. John Clay (1814–1908).
   Dated 1822.
   Water colour. Size: $6\frac{3}{8} \times 8\frac{1}{2}$ in.

5. GROUP AT BRATHAY WITH CONSTABLE

   Miss Anne Shannon,—Gardner, Richard Shannon, J. Constable (drawing) and Mr. Worgan.
   Dated 14 Sept. 1806. 'Rained all day'.
   Pencil. Size: $4\frac{3}{4} \times 8\frac{1}{4}$ in. Paper cut.
   Exhibited: John Constable Exhibition, Victoria and Albert Museum, London, 1946.

6. JOHN CONSTABLE AT THE EASEL

He stayed four days at Brathay, and made a portrait (untraced) of Mrs. John Harden.
Dated Sept. 1806.
Pencil. Size: $4\frac{3}{4} \times 4$ in.
Exhibited: John Constable Exhibition, Victoria and Albert Museum, London, February, 1946.

7. CHARLES LLOYD READS COLERIDGE'S PLAY

Charles and Sophia Lloyd with artist's mother and his wife. (See the latter's Journal, cited in Introduction.)
Osorio, written and rejected in 1797, was re-written under the title *Remorse—a Tragedy*. It was published (with prologue by Charles Lamb), and performed at Drury Lane (1813).
Dated December, 1804.
Pen. Size: $6\frac{3}{4} \times 8\frac{1}{2}$ in.
(Framed with No. 16).

8. FAMILY GROUP: EVENING MUSIC

Dated 7 Sept. 1812.
Indian ink, wash and pen. Size: $4\frac{1}{8} \times 6\frac{1}{2}$ in.

9. FAMILY GROUP

Robert Allan, daughters, and Anne Shannon.
Dated 1806 (?) in later hand.
Pen. Size: $4\frac{1}{8} \times 6$ in.
(Framed with No. 17).

10. TRAVELLING COMPANIONS

Figures: The Misses Harden; Tennyson in cape and top-hat. Hallam absent, Mr. Robertson and Mr. Glasgow.
Dated 1830 on back.
Sepia wash. Size: $5\frac{1}{4} \times 8\frac{1}{4}$ in.
Exhibited: Tennyson Centenary Exhibition, London, 1909. National Gallery, Edinburgh, 1939.

11. TRAVELLING-COMPANIONS WITH TENNYSON AND HALLAM

Figures: left to right, Jessy Harden (wife), Jane and Jessie (daughters); Hallam reads aloud a new 'Waverley'; Tennyson on right with top-hat.
Inscribed, 'Sketch taken on board the steamer Leeds, coming from Bordeaux to Dublin; 10th Sept. 1830. J.H.'
Sepia wash. Size: $5\frac{1}{4} \times 8\frac{1}{4}$ in.
Exhibited: Tennyson Centenary Exhibition, London, 1909. National Gallery, Edinburgh, 1939.

12. ASLEEP, ON BOARD SHIP

Dated June, 1830.
Pencil. Size: $4\frac{3}{4} \times 3\frac{3}{4}$ in.

13. JESSY HARDEN AT BRATHAY

At her easel. She had studied painting under Nasmyth with his daughters.
Circa 1804.
Pen. Size: $6\frac{1}{4} \times 5\frac{1}{2}$ in.

14. HARTLEY COLERIDGE

When at school he lodged close to the Hardens who were intimate friends. Devoted to children, he holds in his arms Jessie Harden, born 30th January, 1814.
Dated 18 Dec. 1814. Æt 18—.
Pencil sketch. Size: $4\frac{3}{4} \times 5\frac{3}{8}$ in.

15. FAMILY GROUP: AT CARDS

Dated 1805.
Pen. Size: $5\frac{1}{4} \times 6\frac{1}{2}$ in.

16. FAMILY GROUP

Mrs. Jane Harden (mother), Jessy Harden (wife), Robert Allan Harden and Joseph Webster Harden.
Inscribed 'To my Mother with the truest affection. John Harden, Brathay Hall, 25th Oct. 1805'.
Pen. Size: $3\frac{3}{4} \times 4\frac{1}{2}$ in.
Exhibited: National Gallery, Edinburgh, 1939.
(Framed with No. 7).

17. ROBERT ALLAN (1745–1818)

Of 29 Queen Street, Edinburgh. Banker. Owner-editor of *Caledonian Mercury*. The second figure is his daughter, Jessy, Mrs. John Harden.
Dated 26 Dec. 1805.
Pen. Size: $4\frac{1}{8} \times 6$ in.
Exhibited: National Gallery, Edinburgh, 1939.
(Framed with No. 9).

18. THE KNITTING LESSON

The younger figure is his daughter, Jane Sophia.
Inscribed 'At Pau. The knitting lesson. 20 Aug. 1830. J.H. for his loved Wife'.
Water colour. Size: $5\frac{3}{4} \times 4\frac{1}{2}$ in.

19. PICNIC PARTY

This suggests grave news, as in press of that week—Rebellion and fires in Ireland, whilst Bonaparte's invasion was believed imminent.
Dated 6 Sept. 1803.
Monochrome, wash and pen. Size: $7\frac{1}{8} \times 9\frac{3}{4}$ in.
Exhibited: National Gallery, Edinburgh, 1939.

20. AT CANGORT PARK (IRELAND)

Indian ink. Size: 8×10 in.

21. EDINBURGH: FROM ST. ANTHONY'S ON THE SIDE OF ARTHUR'S SEAT

Water colour and pen. Size: $5\frac{5}{8} \times 9$ in.
Exhibited: National Gallery, Edinburgh, 1939.

22. VIEW OF EDINBURGH

Inscribed and dated April, 1810.
Pen and wash on brown paper, heightened with white.
Size: $5\frac{1}{2} \times 9\frac{1}{4}$ in.
Exhibited: National Gallery, Edinburgh, 1939.

23. EDINBURGH: FROM THE CALTON HILL

The domed building is the Register House.
Dated 20 Oct. 1809.
Water colour and pen. Size: $5\frac{5}{8} \times 6\frac{7}{8}$ in.
Exhibited: National Gallery, Edinburgh, 1939.

24. EDINBURGH: NORTH BRIDGE AND TRINITY CHAPEL

Inscribed, 'Part of Edinburgh taken from the back of the Calton by John Harden, 1 August 1809'. (Site of Waverley Station.)
Water colour and pen. Size: $5 \times 7\frac{3}{4}$ in.

25. EDINBURGH: FROM THE LINKS

Golfers in foreground. On right, Heriot's Hospital.
Inscribed, 'Edinburgh, 5 April, 1810'.
Wash drawing and pen, on grey paper, heightened with white. Size: $5\frac{3}{4} \times 8\frac{3}{4}$ in.

26. EDINBURGH: FROM BONNINGTON

Dated Edinburgh, Oct. 1809.
Water colour and pen on grey paper, heightened with white. Size: $5\frac{3}{4} \times 8\frac{3}{4}$ in.
Exhibited: National Gallery, Edinburgh, 1939.

27. EDINBURGH: FROM BONNINGTON

Dated 1804.
Water colour and pencil. Size: 8×11 in.

28. SKELWITH

Dated 24 June.
Water colour, pen outlines on grey paper, heightened with white. Size: $6 \times 9\frac{1}{2}$ in.

29. LOUGHRIGG TARN, NEAR SKELWITH

Inscribed and dated 1812.
Water colour and pen, tinted paper. Size: $5\frac{3}{4} \times 9\frac{1}{4}$ in.

30. NEAR ELTERWATER BRIDGE

On the right, Britannia Inn.
Water colour and pen on grey paper. Size: $5\frac{7}{8} \times 9\frac{5}{8}$ in.

31. ELTERWATER, WESTMORLAND

Dated 23 Aug.
Water colour and pen. Size: $5\frac{7}{8} \times 9\frac{1}{4}$ in.

32. IN BORROWDALE, CUMBERLAND

Inscribed and dated 7 June, 1810.
Water colour and pen, tinted paper, heightened with white. Size: $5\frac{3}{4} \times 9\frac{5}{8}$ in.

33. LANDSCAPE, WITH FELLS AND WATER

Wash and pen, heightened with white. Size: $5\frac{1}{2} \times 8\frac{3}{4}$ in.

34. WINDERMERE: WATER HEAD

Water colour and pen on tinted paper. Size: $6 \times 9\frac{5}{8}$ in.

35. WINDERMERE: THE FERRY

Inscribed, 'Ferry'.
Wash with pen outline, tinted paper. Size: $5\frac{7}{8} \times 9\frac{3}{8}$ in.

36. ROCKY BANKS OF RIVER ALMOND, MID CALDER, MIDLOTHIAN

Indian ink and wash, pen outlines, heightened with white. Size: $6 \times 9\frac{5}{8}$ in.

37. AMBLESIDE: TRAVELLING POTTERS

Market place and Cross (now on different site).
Dated 20 Sept. 1824.
Pen. Size: $7 \times 8\frac{3}{4}$ in.

38. STAVELEY, WESTMORLAND

Inscribed 'Staveley' and dated 5 July, 1810.
Water colour and pen, tinted paper. Size: $6\frac{1}{8} \times 8\frac{1}{2}$ in.

39. SKELWITH: NEAR AMBLESIDE

Inscribed and dated 4 July, 1810.
Wash and pen outlines, grey paper, slight body colour.
Size: $6 \times 9\frac{1}{2}$ in.

40. CARLISLE—MARKET CROSS AND TOWN HALL

Dated 30 April, 1810.
Wash and pen, grey paper, heightened with white.
Size: $6 \times 9\frac{5}{8}$ in.

41. BRIGHTON

Near steps to shore are posted Bye Laws and notices of Royal Humane Society. Three donkeys and a boy await fares.
Water colour. Size: $5\frac{3}{8} \times 6\frac{7}{8}$ in.

42. BRIGHTON

Inscribed 'On the Beach at Brighton, July, 1844, as a token of love to Jessie Clay (Daughter) from J. Harden'. The artist was now 72.
Water colour. Size: $5\frac{3}{8} \times 7\frac{1}{2}$ in.

43. BRIGHTON

Dated July, 1844.
Water colour. Size: $5\frac{7}{8} \times 9\frac{1}{8}$ in.

44. BRIGHTON

Dated July, 1844.
Water colour. Size: $5\frac{1}{8} \times 6\frac{3}{4}$ in.

45. ARICCIA: ITALY

The Church was built for the Chigi by Bernini.
Inscribed, 'Ariccia, near Rome'.
Wash drawing. Size: $6\frac{7}{8} \times 10\frac{1}{4}$ in.

46. ISLAND OF ISCHIA

All buildings razed by earthquake in 1883.
Inscribed, 'Ischia, 1st May, 1830. Bay of Naples'.
Wash drawing, monochrome and pen. Size: $7 \times 10\frac{1}{2}$ in.

47. WINE VAULTS

The industry in a kitchen. A framed Madonna adorns the wall.
Inscribed, 'Near Rome'.
Water colour. Size: $5\frac{1}{4} \times 8\frac{5}{8}$ in.

48. LANDSCAPE WITH BUILDINGS AND FIGURES

Inscribed 'Casterno, 40 miles from Rome'.
Water colour. Size: $4\frac{1}{8} \times 6\frac{1}{2}$ in.

49. ROME: GATEWAY OF PALAZZO DORIA

Water colour. Size: $5\frac{7}{8} \times 9$ in.

50. ROME: FROM THE PINCIO

'The hill of gardens'—vineyards laid out as a park.
Water colour. Size: $5\frac{1}{4} \times 8\frac{1}{2}$ in.

51. LEGHORN: ITALY

Piazza Michele near quay with timber for shipyards. Monument of Ferdinand I by Giovanni dall'Opera with 'The Four Moors' by Tacca.
Inscribed 'at Leghorn, 2nd June, 1830'.
Water colour and pen. Size: $5\frac{3}{8} \times 8\frac{3}{8}$ in.

52. PAU: BASSES-PYRÉNÉES

Inscribed 'Place de la Comédie' and dated 1830.
Water colour. Size: $4\frac{3}{4} \times 7\frac{1}{8}$ in.

53. SCENE AT PAU: PROCLAMATION OF LOUIS-PHILIPPE

Excited cheering crowds. Tricolour in evidence as the monarch-elect has worn a tricolour scarf to announce his republican sympathies.
Dated August, 1830.
Water colour. Size: $5\frac{3}{8} \times 8\frac{1}{4}$ in.

54. A SKETCH BOOK OF JOHN HARDEN

Tinted paper.

R.M.C.
H.S.

SUPPLEMENT

TO CATALOGUE OF EXHIBITION OF DRAWINGS BY

John Harden (1772-1847)

ARRANGED IN CO-OPERATION WITH THE ARTS COUNCIL OF GREAT BRITAIN

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TRAVELLING COMPANIONS (NO. 11)

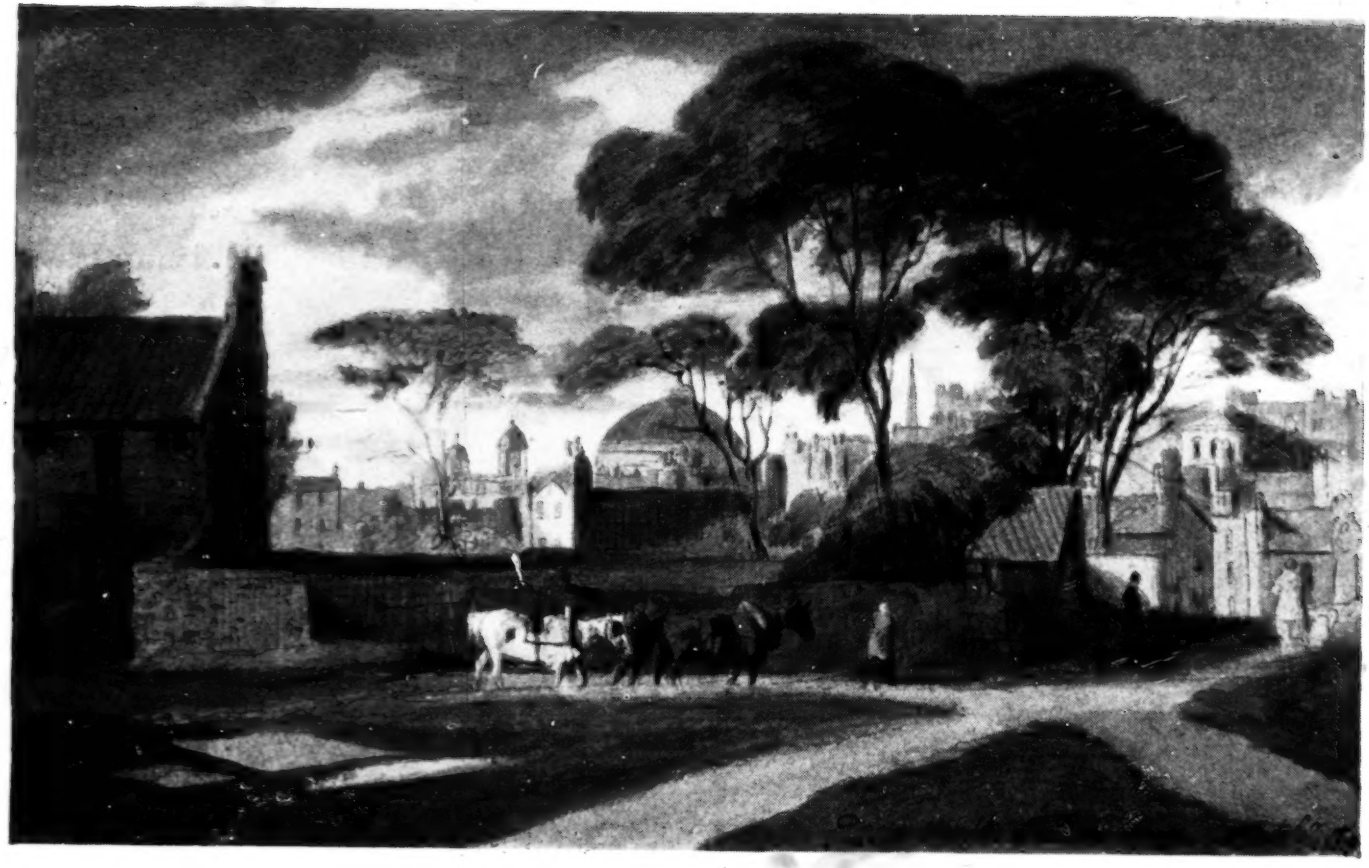
Mrs. Ranken, Jane, Jessy Harden (wife) and Jessie (daughter), Hallam reads aloud, Tennyson on right.

Sketch on board S.S. Leeds, Bordeaux to Dublin. Dated 10th September, 1830.

$5^1/_4 \times 8^1/_4$ ins.

WINDERMERE: WATER HEAD (NO. 34)

Water colours and pen on tinted paper. 6 × 9⅝ ins.



EDINBURGH FROM THE CALTON HILL (NO. 23)

20th October, 1809. $5^{5}/_{8} \times 8^{7}/_{8}$ *ins.*

CHARLES LLOYD READS COLERIDGE'S PLAY 'OSORIO' (NO. 7)

Dated December, 1804. $6^{3}/_{4} \times 8^{1}/_{2}$ *ins.*